The University of Southern Mississippi  
College of Arts and Sciences  
School of Music

PRESENT

SALON MUSINGS

Thursday, November 5, 2020, 7:30 p.m.  
Bennett Auditorium

Dr. Michael Miles, conductor

with

Stephen Redfield, violin, Jacquelyn Adams, horn, Jonathan Yarrington, tenor,  
Danilo Mezzadri, flute, Michael Bunchman, piano

PROGRAM

Overture to *La Gazza Ladra*  
Gioacchino Rossini  
(1792-1868)

Violin Concerto No. 5 in A major, K. 219 (Turkish)  
W.A. Mozart  
(1756-1791)

  *Stephen Redfield, violin*

Meditation for Horn and String Orchestra, op. 30A  
Iosif Andriasov  
(b. 1933)

  *Jacquelyn Adams, horn*

Now Sleeps the Crimson Petal  
Benjamin Britten  
(1913-1976)

  *Jonathan Yarrington, tenor*  
  *Jacquelyn Adams, horn*

A Magical Concert

  I. Action  
  II. Voyage  
  III. Fusion  

  *Danilo Mezzadri, flute*  
  *Michael Bunchman, piano*
La Gazza Ladra Overture by Gioachino Rossini (1817)

La Gazza Ladra, or “The Thieving Magpie”, is a French melodramma written by Gioachino Rossini and librettist Giovanni Gherardini which premiered in 1817 at the Teatro alla Scala, Milan. La Gazza Ladra is based on the play La Pie Voleuse by Théodore Baudouin d'Aubigny and Louis-Charles Caigniez. The heroine of the story, Ninetta, is a young servant who is accused of stealing a silver spoon and sentenced to death. Her father, the only person able to prove her innocence, is nowhere to be found. Just as she is heading to the gallows, help arrives and her innocence is proven. It was, as the title suggests, her pet magpie who had stolen the silver spoon and Ninetta was saved.

One of Rossini’s most popular operas, La Gazza Ladra was quoted or paraphrased in at least three works by Frederick Chopin, and Gaetano Donizetti created his own version which he titled Linda di Chamounix—one of Donizetti’s most successful operas. The overture features a standard symphonic ensemble with the addition of military drum and bass drum. After a brief drum roll opening followed by a march, perhaps foreshadowing Ninetta’s walk to the gallows where she narrowly escapes her death sentence, the allegro section features two melodies. The melody in the strings is delicate and contrasts with the woodwind’s more lively thematic material. The climax of the overture is heightened by a hallmark “Rossini crescendo” which is a typical technique used by this composer.

Violin Concerto no. 5 in A major, K.219 (Turkish) by Wolfgang Amadeus Mozart (1775)

Wolfgang Amadeus Mozart’s Violin Concerto no. 5 in A major, also known as “The Turkish” for its use of the alla turca style, was composed in 1775 while Mozart was employed by the Archbishop of Salzburg. In fact, his first five violin concertos were all composed during the same year with the no. 5 demonstrating the composer’s development in the genre. In Violin Concerto no. 5 in A major, Mozart explores the wide range of sounds able to be produced by the violin and orchestra. Mozart includes directions for the orchestra to play “coll’ arco al roverscio” indicating that they should play with the wood of the bow which creates a percussive sound in the contrasting middle section of the last movement.

There are several characteristics that make this violin concerto stand out from others written during the same period. The first movement begins with an orchestra tutti allegro aperto introduction. Allegro aperto, literally meaning “open allegro”, was perhaps used to clarify that it should be broader than a standard allegro. When the violin soloist enters, there is a brief but dramatic tempo and character change to a slower adagio tempo. The allegro aperto tempo returns shortly and includes the ascending arpeggios theme from the orchestra introduction. The second movement that follows is a lyrical adagio and includes an expressly written violin cadenza featuring ascending and descending sequential patterns. The finale is in a rondo form, using the first theme (A), second theme (B), first theme (A) at the beginning and end which borders the distinctive middle section (C) which is written alla turca—a style heavily influenced by the Turkish military band. The dramatic tutti accents have a stomped quality and are the reason behind this concerto’s nickname.
Now Sleeps the Crimson Petal by Benjamin Britten (1943)
Likely originally composed to be part of the song cycle The Serenade for Tenor, Horn and Strings, Op. 31, Now Sleeps the Crimson Petal (1943) by Benjamin Britten is a stand alone piece based off of the poem of the same name by British poet Lord, Alfred Tennyson, published in 1847. While it remains a mystery as to why Now Sleeps the Crimson Petal was not included in Op. 31, one possibility is that Britten did not want to include two movements by the same poet in his Op. 31 song cycle. Alternatively, it could have also been another option for the last movement of Op. 31, but Britten decided to use the sonnet “To Sleep” by John Keets. Unlike Keets’ sonnet, which expresses a desire to escape reality through sleep, Tennyson’s poem is about a man professing his love to the sleeping princess who is then awoken. The piece is written in modified-strophic form: some of the text setting maintains the same music for some stanzas but other stanzas, while based off of the same musical material, have been adjusted to better fit the text.

Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font:
The firefly wakens: waken thou with me.

Now droops the milk-white peacock like a ghost,
And like a ghost she glimmers on to me.
Now lies the Earth all Danaëe to the stars,
And all thy heart lies open unto me.
Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.

Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.

Composed in 1981 for a cappella mixed choir, Meditation for French Horn and String Orchestra, Op. 30A is one of several versions written by Iosif Andriasov. Andriasov also wrote versions for cello and string orchestra and several musical sketches for vocal quartet, trombone and string orchestra, and for viola and string orchestra. Iosif Andriasov, born 1933 in Moscow to an Armenian family and died in 2000 in New York, was a composer-symphonist, teacher, and a moral philosopher. His piece, Meditation for French Horn and String Orchestra, Op. 30A, is considered by his wife, Marta Andriasova, to be the embodiment of his spiritual beliefs, specifically his philosophy of the “Infinity of the Spiritual Virtues”. Andriasov’s son, Arshak Andriasov, explains that his father’s spiritual virtues revolve around kindness and that one's actions have the power to form one’s self. Arshak Andriasov also states that a part of his father’s spiritual virtues warn that one should “be cognizant not to bring kindness towards those harming others” (September 22, 2020).
Iosif Andriasov explained that his piece *Meditation for French Horn and String Orchestra, Op. 30A* makes use of the African-American elements such as the pentatonic scale in the opening thematic material of his composition in honor of his time in the United States.

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“Philosophy and morality are one of the most important things to me and my life. Every action you take makes You the person you are. Kindness, for instance, is not an easy virtue. You have to be cognizant not to bring kindness towards those harming others. All these, as my father coined the name "spiritual virtues," are built with everyday moment work to be able to withstand many of life's difficult decisions. Strength instead of weakness, but not overpowering to try to dominate, is another example of consistent thought that one must have. Think about it, your life is the way it is due to your decisions. Make it a positive one.”

September 22, 2020 - Arshak Andriasov

*A Magical Concert* by Armando Ghidoni (2017) **Notes by the composer.**

*A Magical Concert* is one of the most peculiar masterpieces of the flute’s musical literature. Moreover, the particular orchestral formation of flute, piano and string orchestra, not to mention a unique musical style, make it a one-off.

The first movement, *Action*, is the harmony of a melody that develops in a colorful and joyful musical creation, fusing together different musical cultures and styles.

*Voyage*, the second movement of the concerto, highlights the creative melodic sense of the composer Ghidoni, that goes along with the bespoke culture of the Italian “bel canto”. An evocative melody, made by an incredibly rare artistic sensibility, where the notes become pure musical poetry.

The third movement of the concerto, *Fusion*, closes the work with the music’s merry pleasure and the joyful communication which enlighten the virtuosity of the artists in a blend of embracing colors and rhythms.
Conductor

Dr. Michael Miles is a unique brand of musician whose career includes a blend of musical and academic positions. Dr. Miles’ academic career includes appointments at Western Carolina University and Florida International University. He also served for seven years as chair at Southeastern Oklahoma State University and six years as Director of the School of Music at the University of Southern Mississippi. Miles also served as Executive Director and founder of the Red River Arts Academy, an intensive summer arts training experience for students 14-18 years of age, and served eight years as President of the Board of Directors of the Red River Arts Council in Durant, Oklahoma.

Dr. Miles’ appreciation for all forms and styles of music are evident in the variety of conducting and music directing positions he has enjoyed. In addition to his current duties as Interim Director of Orchestral Activities at Southern Miss, Miles’ conducting appointments include Associate Director of Orchestral Activities at Southern Miss, Music Director of the Hattiesburg Civic Light Opera Company, Music Director of the Oklahoma Youth Symphonies and Music Director of the Oklahoma Shakespearean Festival. Miles recently conducted the USM Chamber Orchestra in its Carnegie Hall debut served as Guest Conductor of the Festival Orchestra at the V Clinicas Instrumentalis in Cartegena, Columbia. Dr. Miles has also served as guest conductor with the Xinghia Conservatory Orchestra of Guangzhou, China, Vidin (Bulgaria) Philharmonic, Springfield Symphony, Tulsa Philharmonic, Tallahassee Symphony, New Mexico University Symphony, and Oklahoma Youth Orchestra.

In his career Dr. Miles has served as music director/conductor for over 175 musical theater performances involving 54 different musical theater productions, including the recent highly acclaimed Southern Miss productions of The Drowsy Chaperone, Phantom of the Opera, Magic of the Musical Stage, West Side Story, Mary Poppins, Ragtime, Showbiz Showstoppers, Showbiz Harmony, and Sweeney Todd. Dr. Miles served as Music Director of HCLO’s recent productions of Into the Woods, Cabaret, Wizard of Oz, Camelot, and Tommy. Dr. Miles also served as Chorus Master for the Hub City Players production of Rock of Ages, and Music Director for their production of James and the Giant Peach. The Phantom of the Opera and James and the Giant Peach productions were awarded the prestigious American Prize for Musical Theater in 2018.

In his tenure at Southeastern Oklahoma State University Dr. Miles led an award winning Jazz Ensemble that was recognized by the Oklahoma State Legislature as the “Official Jazz Ambassadors of Oklahoma”. This ensemble made three concert tours of the People’s Republic of China.
Guest Artists

Stephen Redfield
Violinist Stephen Redfield, honored as “Best Instrumentalist of 2018-19” by the Austin Critics Table, was a student of Dorothy DeLay at the Cincinnati College-Conservatory and Donald Weilerstein at the Eastman School. He has been Professor of Violin at the University of Southern Mississippi since 1996. He has maintained an active schedule as a soloist and chamber musician in the United States and internationally, even through the pandemic, live and online. This fall he plays Mozart’s beloved Turkish Concerto, “Recomposed,” by Max Richter, and on Baroque violin, a Vivaldi concerto, each with a different orchestra. Over his 40 years with the Oregon Bach Festival, he has participated in numerous recordings, including the Grammy® Award-winning disc Credo. Stephen is concertmaster of Santa Fe Pro Musica, the Arizona Bach Festival, the Conspirare Company of Voices and La Follia Austin Baroque. And his performances as concertmaster and soloist with the Victoria Bach Festival have been broadcast nationally.

Jacquelyn Adams
Jacquelyn Adams “not only has a career that covers the regular time-honored horn player pursuits - orchestra playing, university teaching, and freelancing - but she has other creative visions and abilities that are rare by themselves and practically unheard of in a professional horn player.” ~The Horn Call, Feb 2015

Jacquelyn is principal horn with the Pensacola Symphony, Meridian Symphony, and Gulf Coast Symphony; she is also third horn with the Mobile Symphony and a member of IRIS orchestra. She was a featured soloist at Canada’s Sixth International Horn Day, The Cusco Music Festival, Meridian Symphony Orchestra, and the Mobile Youth Orchestra. Jacquelyn has premiered multiple works for horn including her self-commissioned concerto “Radiant Dances” for horn and string orchestra by James Naigus. Audio releases began with Genghis Barbie’s self-titled debut album then expanded to David Byrne and St. Vincent’s Love This Giant, Astor Piazzolla’s Oblivion, Aaron Copland’s Clarinet Concerto with grammy-nominated ensemble A Far Cry, and she has recorded numerous times for NFL Films. Television and movie appearances include CBS’s The Early Show, Disney’s Step Up 3D, and BET’s Music Awards 2007 performing with Kanye West. A passion for chamber music has led to touring opportunities with Seraph Brass as well as The Four Hornsmen. Jacquelyn is the Assistant Professor of Horn at The University of Southern Mississippi and holds performance degrees from The Curtis Institute of Music, Yale University, and University of New York at Stony Brook.
Jonathan Yarrington
A native of Idaho Falls, ID, tenor Jonathan Yarrington is Assistant Professor of Voice at the University of Southern Mississippi. Prior to joining the faculty at USM, Dr. Yarrington was a member of The Dallas Opera Studio from 2011-2014, singing nearly one hundred performances in the title roles of their education and outreach productions of Doctor Miracle and Jack and the Beanstalk. In 2012 he made his mainstage debut with The Dallas Opera as The Messenger in Aida. Mr. Yarrington has sung more than fifteen leading roles with UNT Opera, UNL Opera, and BYU Opera, including Jeník (Zápisník zmizelého) Edgardo (Lucia di Lammermoor), William Marshall (Regina), Jeník (Prodana nevěsta) Stage Manager (Our Town), Ferrando (Cosi fan tutte), Herman (The Most Happy Fella), Don Ramiro (Cinderella), Tamino (Die Zauberflöte), Marco Palmieri (The Gondoliers), Pinkerton (Madama Butterfly), Nanki Pooh (The Mikado), and Rinuccio (Gianni Schicchi). He has appeared in concert with The Bluefire Chamber Players, Blue Lake Opera, The Blanksburg Master Chorale, Cresco Chamber Artists, The Choral Pickup, The Rapides Symphony Orchestra, The Plano Civic Chorus, The Dallas Chamber Orchestra, The FortWorth Baroque Society, The Texas Camerata, The South Arkansas Symphony Orchestra, and The Utah Festival Opera Company. An active recitalist and concert performer, he has commissioned and performed new music for tenor and oboe, and he specializes in German and Czech art song. Dr. Yarrington holds the Doctor of Musical Arts in Vocal Performance from The University of North Texas, where he studied with Dr. Stephen F. Austin. He is a former student of retired Metropolitan Opera mezzo-soprano Ariel Bybee, and he won the Nebraska District of the Metropolitan Opera National Council Auditions in 2005.

Danilo Mezzadri
Danilo Mezzadri is Professor of Flute at the University of Southern Mississippi. Hi is also applied faculty at Blue Lake Fine Arts Camp (MI) and InterHarmony International School of Music. Danilo is president and founder of International Flute Workshop (Italy) and Southern Flute Festival (MS).

Danilo performances have been reviewed as “gorgeous” (Flute Quarterly and Detroit Press) “with a limpid sound, and coaxing every ounce of lyricism” (Jackson Patriot). His CD Brazilian Soundscapes, was regarded as “music of a high order that deserves a welcome from a global audience” (The American Record Guide). In his solo CD Épigrams, Danilo is described as having “glowing, golden tone” and “vivid musicality bringing each work to life, regardless of tonality” (Fanfare Magazine). He also was described as having “a lovely ‘voice’ with and enviable dexterity” (British Flute Society). In his most recent CD, entitled Romantic Transcriptions, Danilo has been praised for his “large range of colors, dynamics, and emotions” (Flute Quarterly).

Considered one of the “great names in Brazilian Music” (Gazeta do Povo), Danilo is prize winner in many competitions, such as the International Porto Alegre Symphonic Orchestra Young Instrumentalist Competition, Michigan State University Honors Concerto Competition, and the Brazilian International Flute Association Competition. His performances have been broadcast by Rede Vida Television in Brazil and by National Public Radio in the US.

Danilo Mezzadri has appeared as a soloist with more than forty ensembles, including Detroit Symphony Orchestra, Jackson Symphony Orchestra, Pró-Música Symphony Orchestra of Rio de Janeiro, and Camerata Florianópolis. Upcoming performances include the North American
Premiere of *Magical Concerto* by the Italian composer Armando Guidoni and the World Premiere of a new flute concerto by the Spanish composer Jose Ignacio Blesa Lull.

Besides being Principal Flute Soloist at Gulf Coast and North Mississippi Symphony Orchestras, Danilo performs with *Accento Trío*, with soprano Susan Ruggiero and pianist Elizabeth Moak. A sought-after artist, Danilo Mezzadri has annually served as a guest teacher and soloist throughout the Americas and Europe.

Danilo Mezzadri is the creator of the Spider Log interleaved practice system with graphic feedback. Through his system, Danilo has helped many young musicians develop repertoire and technical mastery on their instrument.

Danilo Mezzadri earned his Bachelors degree at Escola de Música e Belas Arts do Paraná where he received the First Prize Award in his graduation class. He also earned a Bachelors in Public Law from the prestigious Universidade Federal do Paraná. He earned a Master of Music in flute performance, Master of Musicology, and Doctor of Musical Arts in flute performance from Michigan State University. www.danilomezzadri.com

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**Michael Bunchman**

Pianist Michael Bunchman maintains a fulfilling schedule as a collaborative pianist with both singers and instrumentalists throughout the United States. He is currently on faculty at the University of Southern Mississippi as the director of the Collaborative Piano Program, where he is honored to coach, teach and guide the next generation of collaborative pianists in both vocal and instrumental repertoire. He has given masterclasses at such institutions as Arizona State University, University of Texas at Austin, Texas Christian University, Illinois State University, Troy and the University of Albany to name a few. Prior to working at the University of Southern Mississippi, Dr. Bunchman served as coordinator of Collaborative Piano at Truman State University from 2015 to 2017.

Dr. Bunchman maintains an active performance schedule outside of his work in academia. He has performed collaborative recitals with members of the Atlanta Symphony, Chicago Symphony, Metropolitan Opera Orchestra, Milwaukee Symphony and soloist from the Metropolitan Opera. He has spent five seasons as a principal coach and collaborative pianist at the Utah Festival Opera and Musical Theater, as well as appointments with the Natchez Festival of Music and Las Cruces Symphony Orchestra. His many collaborations with opera companies also include Santa Barbara Opera, Opera Saratoga, the Princeton Festival and El Paso Opera. Active as a concerto soloist, Dr. Bunchman has performed with the Ridgefield Symphony, the Breckenridge Music Festival, the Antara Ensemble in New York City, the Utah Festival Opera Orchestra and the National Repertory Orchestra. He and wife, singer Jessica Medoff, have been invited to opera houses and theaters nationwide to perform their highly acclaimed cabaret show ‘The Truth About Love…and the Usual Lies’.

In the summer of 2017 Dr. Bunchman had the honor to be counted among the amazingly diverse and talented group of artists of A Prairie Home Companion, hosted by Garrison Keillor, on their multi-city European cruise. In addition, Dr. Bunchman has served as the Director of Music and Collaborative Piano at the International Performing Arts institute in Bavaria, Germany since 2018. This is an intensive three week festival for collaborative pianists and singers.

Dr. Bunchman holds a Bachelor of Music in Piano Performance from the University of Colorado at Boulder, a Master of Music in Piano Performance from the Peabody Conservatory, and a Doctor of Musical Arts in Collaborative Piano Performance from the University of Texas at Austin. He spent three summers at the prestigious Aspen Music Festival. His teachers have
included Anne Epperson, Rick Rowley, Marian Hahn, Joseph Kalichstein, Antoinette Perry, Adrienne Sielaff and Doris Pridonoff-Lehnert.

## Orchestra Personnel

**Violin I**  
John Uzodinma, *concertmaster*  
Rodrigo Quintana  
Marlene Gentile  
Genesis Aguilar  
Rodolfo Torres  
Casey Macklin  
Julian Gallon  

**Violin II**  
Francisco Marco, *principal*  
Guillermo del Prado  
Icaro Santana  
Victor Amaut  
Zeke Morgan  
Jonathan Chen  
Trinady Moore  

**Viola**  
Melissa Peraza, *principal*  
Florentina Cozza  
Cecilia Araujo  
Christian Avila  
Juan Camilo Pena  

**Cello**  
Alvaro Miranda, *principal*  
Congcong Bi  
Teresa Rodriguez  
Courtney Francois  

**Flute**  
Miracle Johnson, *principal*  
Sarah Hinchey  

**Oboe**  
Ruth Moreno Calderon, *principal*  
Ashley Moffatt  

**Clarinet**  
Heather Gering, *principal*  
Rebecca Robin  

**Bassoon**  
Paula Martinez, *principal*  
Bethany Crochet  

**Horn**  
Brandon Garrison, *principal*  
Madeleine Case  
Daniel Shelton  
Connor Hammond  

**Trumpet**  
Ethan Farnsworth, *principal*  
Chase Mitchell  

**Trombone**  
Julianna Hinton  

**Timpani**  
Eduardo Prado  

**Percussion**  
Peyton Turnage  
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